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ABSTRACT

This module is the second in a two-module cluster. Together, the modules are designed to enable students to recognize and identify by type the errors that occur in recorded samples of oral reading. This one--Module B--focuses on the actual analysis of oral reading errors. Using the understanding of the phonemic and morphemic elements of English gained in Module A, students use the exercises given here to compare overt, or actual, responses with expected responses in reading by examining, first, written transcriptions of reading performances, then recordings of oral reading. A post-assessment follows the activities. (JD)

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TOWARD COMPETENCE

Instructional Materials for Teacher Education

Classifying Word Identification Errors
Module B

ANALYSIS OF ORAL READING ERRORS

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SP010 498

CLASSIFYING WORD IDENTIFICATION ERRORS

MODULE B:

ANALYSIS OF ORAL READING ERRORS

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WHAT IS COMPETENCY-BASED TEACHER EDUCATION?

The set of materials you are about to begin using represents a new direction in teacher education. Called competency-based teacher education, this approach to training teachers emphasizes the teacher's performance--what he or she is actually able to do as the result of acquiring certain knowledge or skills.

Performance in a specific area is referred to as a competency. Thus, what we expect the teacher to be like after completing his education can be described in terms of the competencies he should have. The emphasis is on doing rather than on knowing, though performance is frequently the result of knowledge.

This shift in emphasis from knowing to doing accounts, to a great extent, for the differences you will notice in the format and content of these materials. To begin with, the set of materials itself is called a module because it is thought of as one part of an entire system of instruction. The focus has been narrowed to one competency or to a small group of closely related competencies. The ultimate aim of the module is expressed as a terminal objective, a statement describing what you, the teacher, should be able to do as a result of successfully completing this module.

Your final performance, however, can usually be broken down into a series of smaller, more specific objectives. As you achieve each of these, you are taking a step toward fulfilling the ultimate goal of the module. Each intermediate objective is the focus of a group of activities designed to enable you to reach that objective.

Together, the activities that make up each element, or part, of the module enable you to achieve the terminal objective.

There are several kinds of objectives, depending on what kind of performance is being demanded of you. For example, in a cognitive-based objective, the emphasis is on what you know. But since these are behavioral objectives, what you know can only be determined overtly. An objective can only be stated in terms of your behavior--what you can do. You might, for instance, be asked to demonstrate your knowledge of a subject by performing certain tasks, such as correctly completing arithmetic problems or matching words and definitions. In addition to cognitive-based objectives, there are performance-based objectives, where the criterion is your actual skill in carrying out a task; consequence-based objectives, for which your success in teaching something to someone else is measured; and exploratory objectives, which are open-ended, inviting you to investigate certain questions in an unstructured way.

Along with the assumption that the competencies, or behaviors, that make for successful teaching can be identified goes the assumption that these competencies can be assessed in some way. In fact, the statement of objectives and the development of assessment procedures form the main thrust of competency-based teacher education. The module, and the activities it contains or prescribes, is just a way of implementing the objectives.

But the module does have certain advantages as an instructional tool. For one thing, it enables you to work on your own and at your own pace. The activities are usually varied so that you can

select those which are best suited to your learning style. And the module enables you to cover certain subject areas with maximum efficiency; since if you pass the pre-assessment for a given objective, you are exempted from the module implementing that objective. What matters is not the amount of classroom time you put in on a subject but your ability to demonstrate certain competencies, or behaviors.

OVERVIEW

An essential part of both developmental and remedial reading instruction is the teacher's ability to isolate and analyze oral reading errors. Word identification is central to fluency in reading. In order to help his or her pupils achieve that fluency, you, as a reading teacher, must be able to identify and classify their word identification errors.

Both teaching skills--identification and classification--are important. First, you must be able to distinguish between errors and non-errors. This involves not only being able to hear errors--being attuned to the sounds of English and how they are represented in writing--but also knowing whether a variation in pronunciation represents a misinterpretation of the written cue or a regional or ethnic dialect difference. In some instances a child may be decoding correctly--that is, making sounds with the same semantic content as the written symbols on the page--but his or her particular set of sounds may not match your expected response. If you hear /fŏrthər/ when you were expecting /fär'thər/ you may need to check further before you decide that the child has made an oral reading error.

Being able to identify an oral reading error as such is only the beginning, however. In order to plan ways to remediate word identification difficulties, you must know what kinds of errors are being made. Does the pupil consistently have difficulty pronouncing

certain spellings, such as consonant blends or trigraphs? Does he or she have trouble with particular morphemic elements, such as the -s indicating a regular noun plural or the adverbial suffix -ly? An understanding of the relationship between some common spelling patterns in English and the phonemic and morphemic elements they represent gives you both the vocabulary to discuss reading errors intelligently and some insight into the causes of those errors.

This module is the second in a two-module cluster. Together, the modules are designed to enable you to recognize and identify by type the errors that occur in recorded samples of oral reading. This one--Module B--focuses on the actual analysis of oral reading errors.

Using the understanding of the phonemic and morphemic elements of English you gained in Module A, you will be able here to compare overt, or actual, responses with expected responses in reading by examining, first, written transcriptions of reading performances, then recordings of oral reading. The kind of analysis you learned to do in Module A will now be placed in the context of actual reading performance. You will learn to isolate not only the types of errors but the words--within a sequence of sentences--in which the errors occur.

Prerequisites

In order to take this module, you should be an undergraduate or graduate student who has demonstrated competency on the pre- or post-assessment of Module A in this cluster.

How to Take This Module

Now that you have read the overview and the prerequisites, you can decide whether you want to go ahead with this module. (You should plan on each of the modules taking about three or four weeks.) If you continue, you will be asked to complete three basic steps. The first is a pre-assessment, which measures your ability to identify and analyze a variety of oral reading errors. If you can answer 90% or more of the items correctly, you can exit after completing the pre-assessment. In other words, success on the pre-assessment indicates that you don't need this module.

However, don't regard lack of success on the pre-assessment as failure. It is simply an indication of the fact that you need the information and skills you will gain from taking this module.

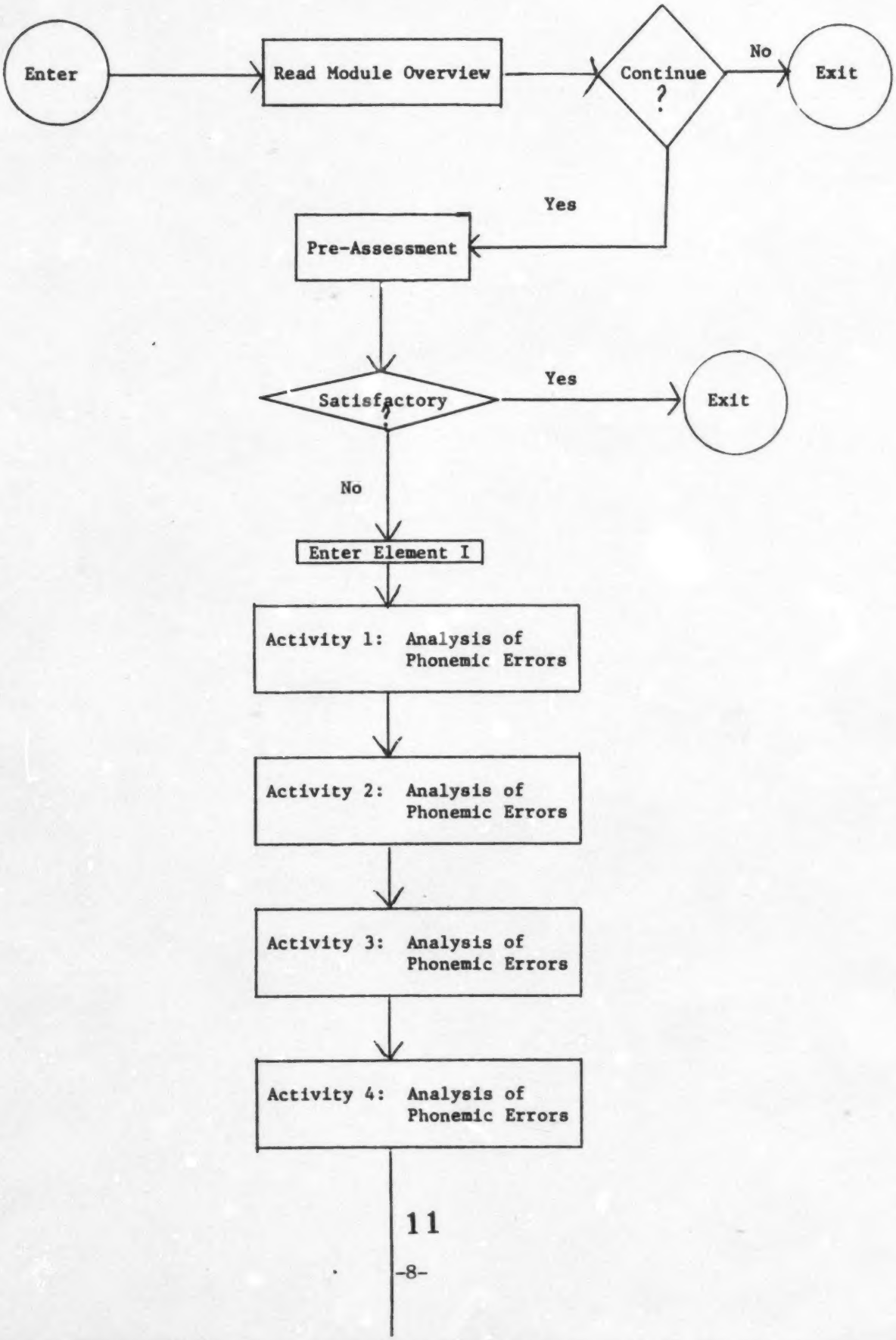
The next step is the completion of both of the elements in this module. Each element consists of a series of activities designed to enable you to achieve the objective of that element. Together, these objectives make up the terminal objective of the module:

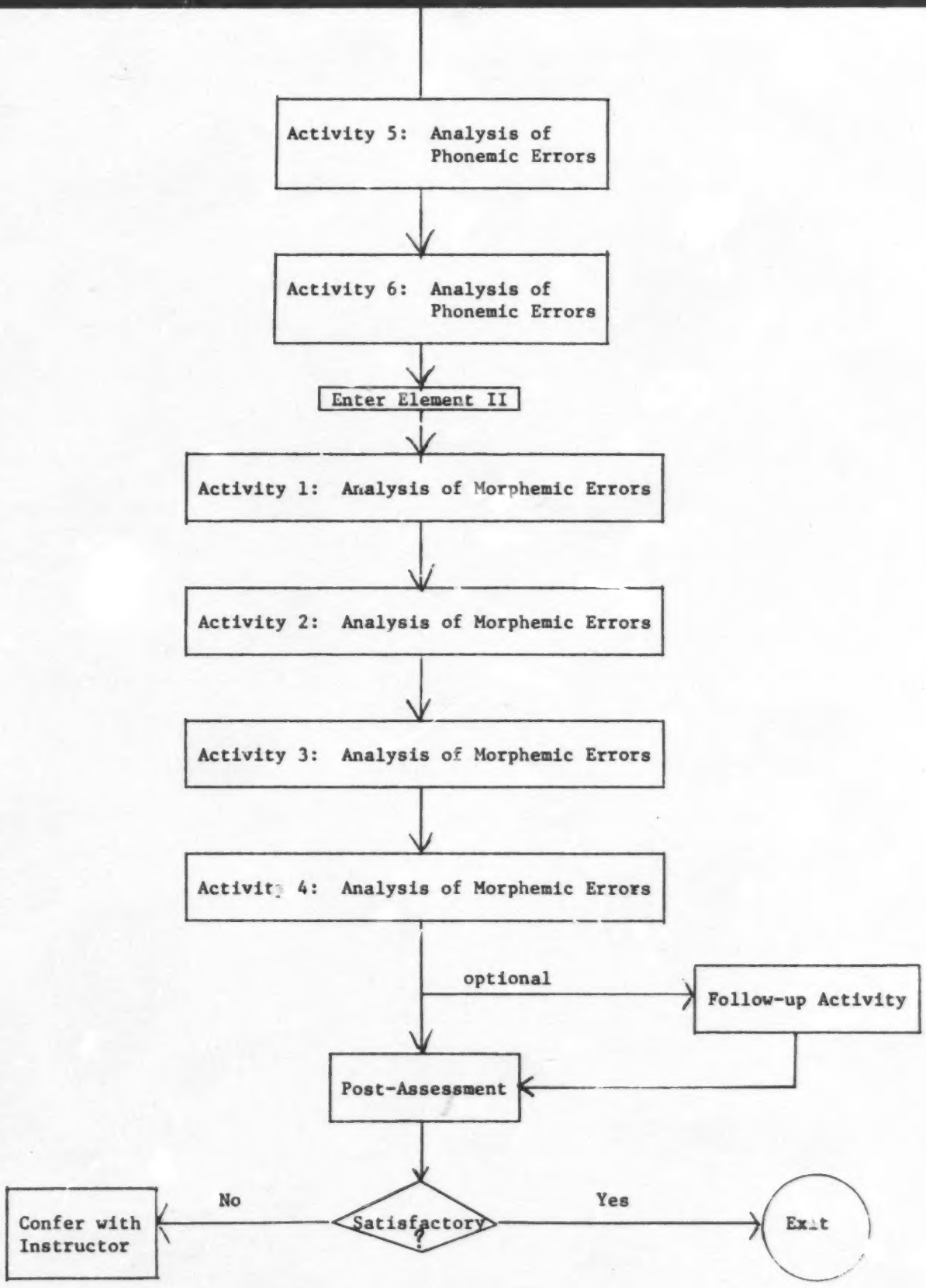
> Given an actual oral reading performance, you will, with 90% accuracy,
>
> --identify the phonemic and morphemic elements in error;
>
> --indicate what type of phoneme or morpheme is involved in each case;
>
> --identify errors in syllabication and accent.

Following the module's two elements is an optional activity that can serve either as a supplement to the work you have just done or as a remedial activity if you have had trouble completing any of the error charts.

Finally, you can check whether you have acquired the competencies stated in the terminal objective by taking the post-assessment. Upon successful completion of the post-assessment, you can exit from the module.

These steps are shown in graphic form in the flow chart on pages 8 and 9. Look at it before turning to the pre-assessment, which begins on page 10.


Enter
Read Module Overview
Continue ?
No
Exit
Yes
Pre-Assessment
Satisfactory ?
Yes
Exit
No
Enter Element I
Activity 1: Analysis of Phonemic Errors
Activity 2: Analysis of Phonemic Errors
Activity 3: Analysis of Phonemic Errors
Activity 4: Analysis of Phonemic Errors


Activity 5: Analysis of Phonemic Errors
Activity 6: Analysis of Phonemic Errors
Enter Element II
Activity 1: Analysis of Morphemic Errors
Activity 2: Analysis of Morphemic Errors
Activity 3: Analysis of Morphemic Errors
Activity 4: Analysis of Morphemic Errors
optional
Follow-up Activity
Post-Assessment
No
Satisfactory ?
Yes
Confer with Instructor
Exit

PRE-ASSESSMENT

Before you begin the pre-assessment, obtain the cassette recording Cincy and listen to the tape. Then play the tape again, comparing the overt, spoken response with the expected response given in the module. Record each error you hear on the transcription (the expected response). When you have finished listening to the tape and recording errors, transfer the errors you have noted to the Error Chart, following the procedures given below. When the Error Chart is complete, obtain the answer key from your instructor and score yourself. If you have a score of at least 90% (no more than 5 errors), you do not need this module.

If you scored less than 90%, you need practice in the skills presented in this module. Begin with the first activity in Element 1 and work your way through the entire module before testing your competency again on the post-assessment.

Procedures for Error Chart

1. The following abbreviations are used on the chart:

   ER = Expected Response (words in actual text)

   OR = Overt Response (words as read)

   PEE = Phonemic Element in Error

   TOP = Type of Phoneme

   MEE = Morphemic Element in Error

   TOM = Type of Morpheme

2. When entering phonemic errors on the chart, follow these steps:

   a. If a discrepancy exists between the ER and the OR, enter

the ER in the appropriate column (write the whole word) and underline the graphemes which were mispronounced or omitted.

b. Enter the OR in the appropriate column (again, write the whole word) and circle the graphemes which were substituted or insert those added.

c. In the PEE column, identify the phoneme mispronounced by placing that portion of the ER between slashes (for example, /e/, /a/).

d. Give the overt pronunciation, also between slashes, and indicate the relationship between the ER and the OR by drawing an arrow from the ER element to the OR element (for example, /e/→/i/, which would be read "short e was changed to short i").

e. If a sound is added to or omitted from a word, do not record anything in PEE.

f. In TOP, identify the position of the element in the syllabic unit - initial, medial, or final.

g. For errors in syllabication or accent, indicate the error made in the appropriate column by specifically identifying the change (for example, 1 syll→2 syll, which would be read "one syllable read as two syllables," or accent 2nd syll→1st syll, which would be read "accent on the second syllable was changed to the first syllable").

3. When entering morphemic errors on the chart, follow these steps:

a. If a discrepancy exists between the ER and the OR, enter

the ER in the appropriate column (write the whole word) and underline the morphemic element in error.

b. Enter the OR in the appropriate column (again, write the whole word) and circle the morphemic element in error.

c. In the MEE column, write only the element in question from the ER and the element substituted in the OR. Indicate the relationship between the two by drawing an arrow from the ER to the OR (for example, un→in, which would be read "un was changed to in").

d. In the TOM column, identify the type of morphemic error--prefix, suffix, inflectional ending, compound word, contraction, etc.

e. If a morphemic element is added to or omitted from the ER, do not identify it in the MEE column. But in the TOM column, describe the type of morpheme.

4. Whenever you need to, consult the Chart of Phoneme-Grapheme correspondences that begins on page 57 of the appendix. Use the phonetic symbols given there to record phonemic errors.

Example

ER	OR	PEE	TOP	Syllabication and Accent	MEE	TOM
tripping	(t)ipping	/tr/→/t/	initial ons. blends			
walks	walk(ed)				s→ed	inflectional ending
tried	tri-ed			1 syll→2 syll		

Cindy--Expected Response

Once upon a time there was this chick named Cindy. She lived in this pad with her stepmom and stepsisters. Man, was that ever a hole! That place needed a cleaner and a washer and a scrubber - and that's just what Cindy was. You see, her stepmom didn't dig Cindy too well so she made her do all the work around the pad. There was nothing you could renew or undo about the place. It was just gone!

One day Cindy's stepmom found out that this real sharp princy-boy living up on the hill was looking for someone to share his pad. He was giving a real cool bash to kind of eye the chicks. Cindy really wanted to make the scene, but her stepmom had other ideas. "Cool it, kid. You just get us ready in our finest duds. No unisex look for tonight. Ultra-violet skirt and magniblue halter for me! It's got to be impossible for him not to see your stepsisters, so jazz them up. When they come in, there's got to be such a commotion that all them guys will flip -- especially princy-boy."

Well, Cindy did what her stepmom said. When her stepmom and stepsisters left for the bash, Cindy sat down and turned the fountain on. She heard a voice next to her say, "Hey, sis! Cut the waterworks. I'm your Fairy Godfather."

"What are you, some kind of kook?" asked Cindy. "I don't jive with guys like you. Find your own kind."

"Look kid, you wanna go to the dance at the prince's pad or not?" said the Fairy Godfather.

Cindy say how she wished she could be jiving with all the cats up at the castle, but she couldn't go. The Fairy Godfather wrapped Cindy in a real cool miniskirt and lucite knee-high boots. He turned an eggplant into a souped-up Corvette and a lamb into a driver. As Cindy ripped off down the street, the Fairy Godfather called, "Hey, chickie! Be back by twelve or the whole scene will rip apart."

When Cindy got to the prince's pad, the first cat she laid blinkers on was the prince. He was wearing a black leather jacket and a pair of chinos. Black boots and slicked-down hair finished him off. He was the handsomest dude around.

"A cool cat!" sighed Cindy.

Cindy danced with the prince all night long. When the clock bonged and rebonged to get the message across that it was twelve, Cindy faded from the scene. As she ran, some joker tripped her. One of her boots came off, but she beat it out of that place as fast as she could.

The next day, princy-boy hopped on his Honda and took off, looking for the chick whose foot fit into the lucite boot. Every girl in town tried on the boot, but it was too small. One of Cindy's stepsisters even took a switchblade and cut a piece of her toe off to make it shorter, but the boot still didn't fit. When Cindy put the boot on, everybody could see that it belonged to her.

Well, anyhow, the prince and Cindy got hitched and lived happily ever after.

Cindy-Error Chart

ER	OR	PEE	TOP	Syllabication and accent	MEE	TOM

Cindy-Error Chart

ER	OR	PEE	TOP	Syllabication and accent	MEE	TOM

Cindy-Error Chart

ER	OR	PEE	TOP	Syllabication and accent	MEE	TOM

ELEMENT I

Objective: You will demonstrate your ability to identify and analyze phonemic errors in oral reading in a variety of contexts, both on tape and in written transcriptions, by

--stating the discrepancy between the expected response and the overt response

--and identifying the particular phonemic element in error and its position

There are six activities that will enable you to attain the goal of this element. They are all required and should be completed in sequence. In each one you will have an opportunity to complete an error chart based on a different set of information.

Each error chart has four basic categories:

Expected Response (OR)--the original written material

Overt Response (OR)--the response actually made by the reader

Phonemic Element in Error (PEE)--the specific phonemic element mispronounced

Position (P)--the location of the error in the syllable--initial, medial, or final

In addition, for errors in syllabication and accent, there is a column in which to indicate the correction of the overt response.

When entering errors on the chart, follow these steps:

1. Compare the ER and the OR.

2. If a discrepancy exists, enter the ER in the appropriate column on the chart and underline the graphemes which were mispronounced or omitted.
3. Enter the OR in the appropriate column and circle the graphemes which were substituted.
4. Identify the phoneme mispronounced by placing it between slashes (for example, /ĕ/, /ā/).
5. Indicate the relation between the two by drawing an arrow from the ER to the OR (for example, /ĕ/→/ĭ/, which would be read "short e was changed to short i").
6. If a sound is added to or omitted from a word, this is not recorded on the chart.
7. In the last column, identify the position in the syllabic unit of the element.

The following sample activity shows an error chart with errors identified:

ER	OR	PEE	P
bat	b(u)t	/ă/→/ŭ/	medial
sheep	(ch)eep	/sh/→/ch/	initial
shook	shou(ld)	/k/→/d/	final

As you finish each of the six activities, obtain the Answer Key from your instructor and check your responses. If you made any errors, make sure you understand what the answer should be, and why, before going on to the next activity. If your errors were

extensive, or if you feel that you don't understand the material, confer with your instructor before going on.

Activity 1

Complete the error chart below, following the procedure and the sample on pages 18 and 19.

ER	OR	PEE	P
said	sayed		
tell	fell		
boot	boat		
rub	rob		
hope	hop		
sad	sat		
bird	bid		
now	no		
read	raid		
scream	stream		
dusk	dust		
push	put		
big	dig		
brown	drown		
there	hair		

Activity 2

Up until now you have been working with one-syllable words. When you work with words of more than one syllable, each syllable is treated as a separate unit. You identify the position of a phoneme in relation to the syllable it's in, not in relation to the whole word. For example, the following is an analysis of the position of the phonemes in the word paper:

/p/: initial

/ā/: final

/p/: initial

/ˆu/: medial

/r/: final

Single consonants, consonant blends, and consonant digraphs appear in initial and final positions only; single vowels and vowel combinations appear in initial, medial, and final positions.

Complete the error chart on the next page. Be sure to identify position in the syllabic unit and not in the word. List every error, even if there is more than one in a word.

ER	OR	PEE	P
Sunday	someday		
over	ever		
rebuff	rebut		
cinder	sender		
bitter	little		
country	county		
instruct	inspect		
unli ?	unlist		
telegraph	telegram		
cookery	crockery		
telephone	telegram		
purchase	punches		
noisy	nosy		
people	purple		
booster	boaster		

Activity 3

In this exercise, you are to look at words for syllabication and accent errors. Compare the expected response and the overt response. When there is a discrepancy in syllabication and/or accent, complete the third column in the chart by indicating the correct syllabication and/or accent of the ER. Study the example below before beginning.

Example:

ER	OR	Correction
rubber	rubb'/er	rub'/ber
bacon	bac/on'	ba'/con
furnish	fur'/nish	-----
comfort	com/fort'	com'/fort

ER	OR	Correction
purpose	purp/ose'	
secret	sec/ret'	
wished	wished	
rearm	rearm	
presume	pre'/sume	
watched	watch'/ed	
purchase	purch/ase'	
someone	some'/one	
radar	rad/ar'	
cracker	crac'/ker	
noisy	noi/sy'	
racket	rack'/et	
trouble	troub'/le	
window	win'/dow	
seashore	seash'/ore	
eagle	ea/gle'	
wolves	wol/ves'	
manner	ma'/nner	
boxes	box'/es	
hoping	ho'/ping	
pickle	pi/ckle'	
vacant	va'/cant	
cream	cre/am'	
apron	a/pron'	
thinker	think'/er	

Activity 4

You have been looking at words in isolation. Most of the time in the classroom, however, you would be listening to a child reading complete sentences. Examine the expected response and the overt response for each pair of sentences below. Record all the errors in the error chart following the sentences.

1. Expected Response

Earthquakes come in all sizes, from those so small they can be detected only by instruments to damaging to catastrophic.

Overt Respons

Earthquaks come in all sizes, from those so smell they can be defected only by instrooments to damaging to catastropic.

2. Expected Response

The most destructive part of an earthquake is a rapid vibration lasting perhaps six to thirty seconds.

Overt Response

The most defluctive port of an earthquake is a raipid viblation lafting perhaps six to thirty seconds.

3. Expected Response

Each new building design and construction method now remains experimental until it has been tested by a good strong earthquake.

Overt Response

East new building design and construction method no remoons experimental until it had been tested by a god strong earthquake.

Error Chart

ER	OR	PEE	P

Activity 5

Sentences are usually part of a complete paragraph. Examine the expected response and the overt response for the paragraph below; then complete the error chart.

Expected Response

Shortly after my husband entered the Navy to begin his training in anesthesiology, I consulted one of the Navy doctors. I didn't catch his name when he introduced himself and was relieved to see it printed over the breast pocket of his white coat. I addressed him as "Dr. Small" thereafter.

Imagine my embarrassment when my six-foot-two-inch doctor husband came in, wearing his soiled white coat. There was a name printed over his pocket, too - "Ex. Large."

Overt Response

Shirtly after my husband entered the Novy to begin his training in anesthesiology, I consulked one of the Navy doctors. I didn't cast his name when he introduced himself and was relived to see it printed over the beast picket of his white coal. I addressed him as "Dr. Small" thereafter.

Imagine my embarrassment when my six-fat-toe-inch doctor husbard came in, wearing his sailed white boat. Shere was a name printed over his pocket, too - "Ex. Large."

Error Chart

ER	OR	PEE	P

Activity 6

Up to this point, the transcriptions of the overt responses have been done for you. For this exercise obtain the cassette recording and listen to the reading (or overt response) for the story "The Turtle and the Hare." You will find the expected response below. As you listen, record the errors you hear on the expected response. Then complete the error chart which follows. Be sure to listen for errors in pronunciation and in syllabication and accent.

The Turtle and the Hare

One day the Hare looked at the Turtle and started cracking up at the size of his little feet, his slowness, and his clumsiness.

"Even though you're faster than a drag racer," the Turtle said nicely, "I can cream you in a race."

The Hare thought this would be an out of sight experience and that he'd leave the klutzy Turtle in a cloud of dust. The fox was picked to wave the flags and act as referee.

The two racers started, and the Hare took off up the road, leaving the Turtle far behind. When the Hare reached the halfway point, he started acting like a Cool Joe, fooling around and eating the grass. It was hot and he figured he'd take forty winks in the shade behind a road sign. If the turtle passed, he could still beat him straight across the finish line.

The Turtle kept on trucking along no matter what, right for the finish line.

The Hare woke up and yawned. He took off doing at least 80. When he passed the Fox with the checkered flag, he saw the Turtle sitting in the winner's circle.

"What kept ya?" asked the Turtle.

Moral: Keep on truckin!

Error Chart

ER	OR	PEE	P	Correct syllabication or accent where necessary

ELEMENT II

Objective: You will demonstrate your ability to identify and analyze morphemic errors in oral reading in a variety of contexts, both on tape and in written transcriptions by

--stating the discrepancy between the expected response and the overt response

--and identifying the particular phonemic element in error.

There are four activities that will enable you to attain the goal of this element. They are all required and should be completed in sequence. In each one you will have an opportunity to complete an error chart based on a different set of information.

Each error chart has four basic categories:

Expected Response (OR)--the original written material

Overt Response (OR)--the response actually made by the reader

Morphemic Element in Error (MEE)--the specific morphemic element that has been changed or omitted

Type of Morpheme (TOM)--the kind of morphemic element in error (prefix, suffix, etc.)

When entering errors on the chart, follow these steps:

1. Compare the ER and the OR.
2. If a discrepancy exists, enter the ER in the appropriate column in the chart (write the whole word) and underline the morphemic element in error.

3. Enter the OR in the appropriate column (again, write the whole word). If an element has been substituted, insert and circle it.

4. In the third column, write only the morphemic element in question from both the ER and the OR. Show the relationship between the two by drawing an arrow from the ER to the OR.

5. If an element has been added or omitted, do not write anything in the third column.

6. In the fourth column, identify the type of morpheme in the ER.

The following sample activity shows a classification of errors:

ER	OR	MEE	TOM
walked	walk		inflectional ending
incomplete	uncomplete	in → un	prefix
kind	kindly		suffix
classmate	classroom	mate → room	compound word
don't	doesn't	do → does	contraction
I'd	I've	'd → ve	contraction

As you finish each of the four activities, obtain the Answer Key from your instructor and check your responses. If you made any errors, make sure you understand what the answer should be, and why, before going on to the next activity. If your errors were extensive, or if you feel that you don't understand the material, confer with your instructor before going on.

Activity 1

Complete the error chart below, following the procedure and the sample on pages 33 and 34. Some words may have more than one morphemic error. Account for all errors.

ER	OR	MEE	TOM
doormat	doorway		
can't	couldn't		
you'll	you're		
convention	prevention		
governor	government		
boxes	box		
girls	girlses		
driven	drived		
singing	sing		
fastest	faster		
remarked	mark		
unlikely	unlikeable		
blueberry	bluebeard		
improbably	unprobable		
lady's	lady		
aren't	ain't		
teacher	teaches		
looks	looked		

Activity 2

You have been looking at words in isolation. Most of the time in the classroom, however, you would be listening to a child reading complete sentences. Examine the expected response and the overt response for each pair of sentences below. Record all the errors in the error chart following the sentences.

1. Expected Response

Blunt-end guardrails, rigid signposts, open embankments and ditches, and unshielded bridge supports are unnecessary roadside death traps that are needlessly killing and maiming thousands of Americans yearly.

Overt Response

Blunt-end handrails, rigid signposts, open embanktions and ditch, and inshielded bridge supports are unnecessary roadway death traps that are needlessly killed and maimed thousandses of Americans years.

2. Expected Response

Since we can't do away with human error, let's do away with hazardous conditions on roads and highways as an anti-accident measure.

Overt Response

Since we could do away with humans error, let's do away with hazards conditioning on roads and highways as an auto-accident measure.

3. Expected Response

Technology can be used on planning new superhighways and redesigning older ones so they'll be the safest possible.

Overt Response

Technology can be useful on planning new subhighways and redesigning oldest ones so they'd be the safety possible.

Error Chart

ER	OR	MEE	TOM

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Activity 3

Sentences are usually part of a complete paragraph. Examine the expected response and the overt response for the paragraph below. Complete the error chart.

Expected Response

The retirement party was over, the good-bys had been said, and my desk had been cleared of the accumulation of 40 years. As I turned into my driveway after my last day of work, I was wondering what I would do with tomorrow. I did not have to wonder long, for there to greet me on the bedroom door was tacked a poster. In huge red letters it read: WELCOME TO YOUR HOME. Then, as I stepped closer, I saw that the message continued, in smaller letters: WHICH NEEDS, and then listed 30 suggestions ranging from "paint the fence" to "amuse your wife" - all duties which I'd been putting off. Now, five years later, I'm still crossing items from the list as I finish them, and I am still feeling busy, useful and happy. I am unmindful of time as I redirect my thoughts.

Overt Response

The retired party was over, the good-by had been said, and my desk had been clear of the accumulated of 40 years. As I turned into my deerway after my last day of work, I was wondering what I would do with tonight. I don't have to wonder long, for there to greet me on the bathroom door was tack a posted. In huge red letters it read: WELCOME TO YOUR HOME. Then, as I stepped

closely, I saw that the message continuing, in smallest letters: WHICH NEED, and then listed 30 suggests ranging from "Paint the fence" to "amuse your wife" - all duty which I've been putting off. Now, five years later, I'll still crossing items from the list as I finish them, and I am still feeling busy, useful and happy. I am remindful of time as I predirect my thoughts.

Error Chart

ER	OR	MEE	TOM

Activity 4

Up to this point, the transcriptions of the overt responses have been done for you. For this exercise obtain the cassette recording and listen to the reading (or overt response) for the story "The Fox and the Crow." You will find the expected response below. As you listen, record the errors you hear on the expected response. Then complete the error chart which follows.

The Fox and the Crow

An unreliable, crafty fox was trotting through the semidarkness of the great forest on one of the warmest summer days. Glancing around he discovered a crow sitting on a tree branch amid the foliage. The crow had a big ham and swiss on rye in his beak. Staring with greatest wonderment at the crow, a plan began to formulate in the fox's mind. "Hey crow-baby!" yelled the fox. "That's a nice ham and swiss on rye you've got there. How about giving it to me?"

The crow looked down at the fox and thought, "No chance buster!" I'm no dope."

The fox said, "You know, crow, you must be the most beautiful bird in the whole forestland. Your plumage is not discolored. You also have a lovely voice. Do you think you could enchant me with your mellow tones?"

Now the one thing the crow liked more than anything in the world was a compliment. She took a deep breath

and started to sing. As she opened her mouth the ham and swiss on rye fell out of her mouth right into the waiting jaws of the fox. He chuckled to himself and ran off into the great forest.

Error Chart

ER	OR	MEE	TOM

Follow-up Activity

This activity provides a review of Elements I and II and is optional. You need not complete it before going on to the post-assessment, but if you have had any difficulty with the material in the first two elements, it would be advisable to do this activity.

1. Read Arthur W. Heilman, Phonics in Proper Perspective, 2nd edition, Charles Merrill Pub. Co., Columbus, Ohio.

2. Complete Robert M. Wilson and Mary Ann Hall, Programmed Word Attack for Teachers, Charles Merrill Pub. Co., Columbus, Ohio.

POST-ASSESSMENT

Before you begin the post-assessment, obtain the cassette recording Jack and the Beanstalk and listen to the tape. Then play the tape again, comparing the overt, spoken response with the expected response given in the module. Record each error you hear on the transcription (the expected response). When you have finished listening to the tape and recording errors, transfer the errors you have noted to the Error Chart, following the procedures given below. When the Error Chart is complete, obtain the answer key from your instructor and score yourself. If you have a score of at least 90% (no more than 4 errors), congratulations--you have successfully completed this module cluster.

If you made more than 4 errors, confer with your instructor about what your next step should be. He or she may recommend that you repeat part or all of this module. Supplementary readings may also help, or you may need some individual work with your instructor. Whatever steps you take, when you feel ready, you should take the post-assessment again to see whether you have succeeded in developing the compentencies specified by this module.

Procedures for Error Chart

1. The following abbreviations are used on the chart:

   ER = Expected Response (words in actual text)

OR = Overt Response (words as read)

PEE = Phonemic Element in Error

TOP = Type of Phoneme

MEE = Morphemic Element in Error

TOM = Type of Morpheme

2. When entering phonemic errors on the chart, follow these steps:

a. If a discrepancy exists between the ER and the OR, enter the ER in the appropriate column (write the whole word) and underline the graphemes which were mispronounced or omitted.

b. Enter the OR in the appropriate column (again, write the whole word) and circle the graphemes which were substituted or insert those added.

c. In the PEE column, identify the phoneme mispronounced by placing that portion of the ER between slashes (for example, /ĕ/, /ă/).

d. Give the overt pronunciation, also between slashes, and indicate the relationship between the ER and the OR by drawing an arrow from the ER element to the OR element (for example, /ĕ/→/ĭ/, which would be read "short e was changed to short i").

e. If a sound is added to or omitted from a word, do not record anything in PEE.

f. In TOP, identify the position of the element in the syllabic unit - initial, medial, or final.

g. For errors in syllabication or accent, indicate the error made in the appropriate column by specifically identifying the change (for example, 1 syll→2 syll, which would be read "one syllable read as two syllables," or accent 2nd syll→1st syll, which would be read "accent on the second syllable was changed to the first syllable").

3. When entering morphemic errors on the above, follow these steps:

a. If a discrepancy exists between the ER and the OR, enter the ER in the appropriate column (write the whole word) and underline the morphemic element in error.

b. Enter the OR in the appropriate column (again, write the whole word) and circle the morphemic element in error.

c. In the MEE column, write only the element in question from the ER and the element substituted in the OR. Indicate the relationship between the two by drawing an arrow from the ER to the OR (for example, un→in, which would be read "un was changed to in").

d. In the TOM column, identify the type of morphemic error--prefix, suffix, inflectional ending, compound word, contraction, etc.

e. If a morphemic element is added to or omitted from the ER, do not identify it in the MEE column. But in the TOM column, describe the type of morpheme.

4. Whenever you need to, consult the Chart of Phoneme-Grapheme correspondence that begins on page 57 of the appendix. Use the phonetic symbols given there to record phonemic errors.

Example

ER	OR	PEE	TOP	Syllabication Accent	MEE	TOM
tripping	tipping	/t r/→/t /	initial cons. blends			
walks	walked				s→ed	inflectional ending
tried	tri-ed			1 syll→2 syll		

Jack and the Beanstalk--Expected Response

One day this smart-aleck kid named Jack was playing stickball in the street with some of his daring gang. His mother threw open the window of the oldish apartment building where they lived, and yelled "Jack! I want you to take some money and go buy some milk to feed your little brother. Stickball is unimportant right now."

Jack dropped the broomstick and told the gang he'd see them later when he returned. He got the money from his mother and started down the street unmindful of people around him, whistling softly. Before he got halfway to the supermarket, an old man stepped out of a dark alley. The man tried to coax Jack into buying three dried beans with the money.

"Listen, pops," said Jack heatedly, "I don't want to disappoint you about kindness, understanding, and all that jazz, but move out of my way." Shamelessly, the old man wheedled and whined and repeated his plea until Jack, in desperation, gave him the money. The old man told Jack to take the beans and plant them. He mysteriously hinted that his incredulity would turn to amazement when he'd see the results.

A giant beanstalk would grow up unbendingly through the clouds to the castle of a giant. This giant had a goose that mistakenly laid golden eggs rather than the plainer kind. Heedless of the advice his mother had given him previously about believing fairy tales, Jack began to believe the things the old man was

telling him. He retraced his steps home yelling loudly, "mama, mama!" He tripped all the way up to the second floor. Jack showed his mother the three beans and told her the far-fetched story that the old man had told him. Jack's mother screamed, "Your stupidity is unbelievable! You've wasted all that money on three crummy beans offered by some tempter and seducer. Go to your room!" Jack mournfully shuffled to his room. Angrily, he threw the beans out the window and went to bed disenchanted with the whole affair.

The next morning Jack yawned and shook himself awake. He reviewed all that had happened the day before. When he looked out the window, he shook his head in disbelief. A gigantic green beanstalk had grown through a large crack in the concrete in Jack's backyard and propelled its way upward. It had made its way through the fire escapes and was now higher than the tallest skyscraper on the other side of the city. Remembering what the man had said, Jack scrambled tediously up the beanstalk prepared for just about anything. Higher and higher he climbed. Just as Jack was beginning to get dizzy, he reached the top.

In front of him was a beautiful mansion unlike anything he had ever seem. As he made his way up to it, he saw that it was enormous. Only a giant could live there. It was improbable that an ordinary person could own such an indescribable place. He walked up to the door and decided to investigate. Jack crawled under the door into the living room. Everything was so big.

As he gazed in wonderment at all the furniture, he felt the floor shake underneath his feet. The reverberations told him that

the giant was coming. Jack jumped nimbly onto the dining room table and hid under the biggest spoon he had ever seen.

The giant crashed into the room. "Phew! I smell a little kid!" exclaimed the giant. Jack was so scared he started to shake. "Aha! There he is. I'll make him inactive in two seconds."

Jack scrammed and vaulted off the table. As he ran, he spotted the goose that laid the golden eggs. "Oh, yes!" Jack said to himself. "This is what my mama could use." He removed the goose from its cage and made off for the door. As he slipped under the door, he breathed a sigh of relief. Only a little further!

As Jack turned around, he saw the giant sliding down the beanstalk. Suddenly, there was a sharp crack and the giant plummeted towards the city. He crashed into the empty lot down the block.

Jack brought the goose to his mother and showed her the golden eggs. She was overjoyed. As Jack skipped out to return to the stickball game, his mother leaned over the windowsill. "Oh, Jack!" she called. "Would you please go get the milk for your brother!"

Jack and the Beanstalk-Error Chart

ER	OR	PEE	TOP	Syllabication and accent	MEE	TOM

Jack and the Beanstalk-Error Chart

ER	OR	PEE	TOP	Syllabication and accent	MEE	TOM

Jack and the Beanstalk-Error Chart

ER	OR	PEE	TOP	Syllabication and accent	MEE	TOM

APPENDIX

Chart of Phoneme-Grapheme Correspondences

CONSONANT ELEMENTS

Single Consonants (A single consonant letter representing a single consonant sound)

/b/ bug, rub	/r/ roll, car
/d/ dig, rod	/s/ sun, loss, city, rice
/f/ fat, hoof	/t/ teeth, fit
/g/ gum, hug	/v/ vine, live, of
/h/ hall	/w/ wind
/j/ jam, gyp, rage	/y/ yes
/k/ kite, sake, cat	/z/ zoo, buzz, rose, boys
/l/ lord, hall	/ž/ garage, seizure
/m/ men, ham	*/gz/ exact
/n/ new, run	*/ks/ except, Max
/p/ pot, rip	

*An exception is the letter x, which represents two sounds.

CONSONANT ELEMENTS (Continued)

Final Consonant Blends (Two or more consonant letters representing two or more consonant sounds commonly found together at the end of a word.)

/rb/	curb	/lb/	bulb	/sk/	task, bosc
/rd/	card	/ld/	cold	/sm/	chasm
/rf/	turf	/lf/	self	/sp/	clasp
/rk/	bark	/lg/	bulge	/st/	best
/rl/	curl	/lk/	milk	/mp/	camp
/rm/	harm	/lp/	help	/nc/	once
/rn/	burn	/ls/	else	/ft/	left
/rt/	hurt	/lt/	felt	/pt/	kept
/rv/	nerve	/nd/	hand	/xt/	next
/rx/	Marx	/nk/	think		
		/nt/	want		

Consonant Digraphs (Two consonant letters representing a single consonant sound.)

/sh/	sheep, dish	/k/	chemistry, school
/ch/	child, rich	/f/	phone, cough
/th/	(voiced) these, with	/ng/	sing
/th/	(voiceless) thin		

Consonant Trigraphs (A consonant digraph plus another consonant representing two consonant sounds.)

/shr/	shrink	/nch/	branch
/thr/	thrust	/rth/	north

Silent Consonants (Two consonants commonly found together, one of which is silent.)

kn	knew	lk	talk
gn	gnat	lm	calm
wr	write	mb	lamb
ps	psalm	mn	hymn
pt	ptarmigan	bt	doubt
sc	scene	pn	pneumonia

CONSONANT ELEMENTS (continued)

Initial Consonant Blends (Two or more consonant letters representing two or more consonant sounds commonly found together at the beginning of a word.)

/bl/	blue	/sk/	skate, scout
/cl/	clam	/sl/	slam
/fl/	fly	/sm/	smooth
/gl/	glad	/sn/	snake
/pl/	play	/sp/	spoke
/sl/	sleep	/st/	stamp
/br/	broke	/dw/	dwarf
/cr/	crack	/sw/	swing
/dr/	drive	/tw/	twin
/fr/	from	/scr/	screen
/gr/	grass	/spr/	spread
/pr/	prove	/str/	string
/tr/	trace	/spl/	splash

VOWEL ELEMENTS

Short Vowels

/ă/ bat

/ĕ/ egg

/ĭ/ sit

/ŏ/ hop

/ŭ/ shut

Long Vowels

/ā/ gate, wait, say, eight, grey

/ē/ eat, feet, me, piece, baby

/ī/ ice, light, by, kind, tie, guy

/ō/ rope, goat, yellow

/ū/ use, student, blue, feud, few

Diphthongs

/oi/ noise, toy

/ou/ stout, cow

r-Controlled Vowels

/ä/ car

/ãr/ stair, stare

/ûr/ term, first, hurt

/ôr/ horn, roar, pour

Vowel Combinations

/o͝o/ book

/o͞o/ shoot

/ô/ saw, pawn, saunter

Schwa

/ə/ about, open, raisin season, circus, curtain

l-Controlled Vowel

/ôl/ all, talk

CLASSIFYING WORD IDENTIFICATION ERRORS

MODULE B:

ANALYSIS OF ORAL READING ERRORS

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